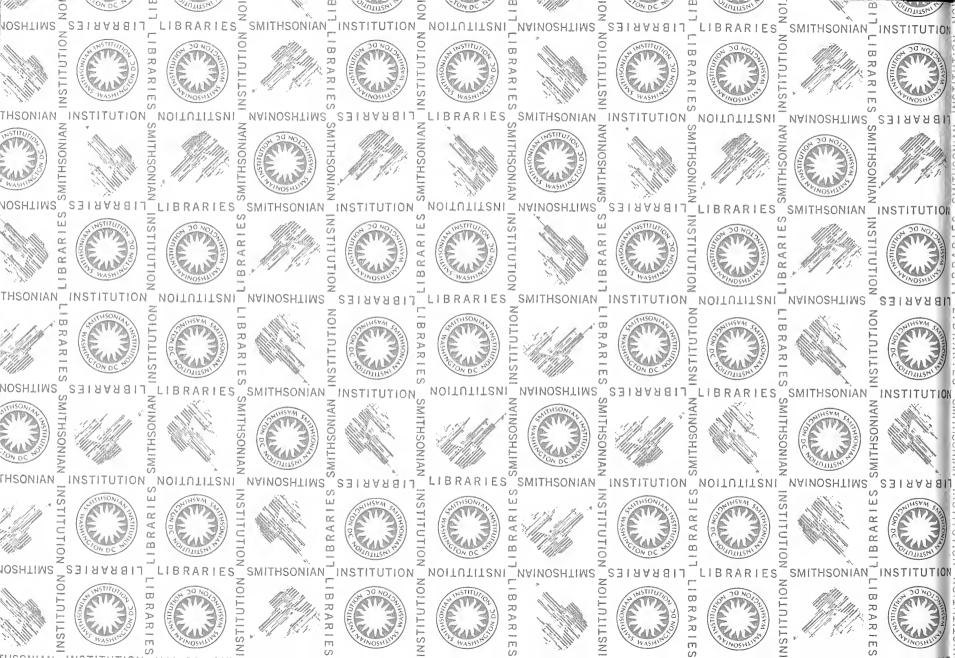
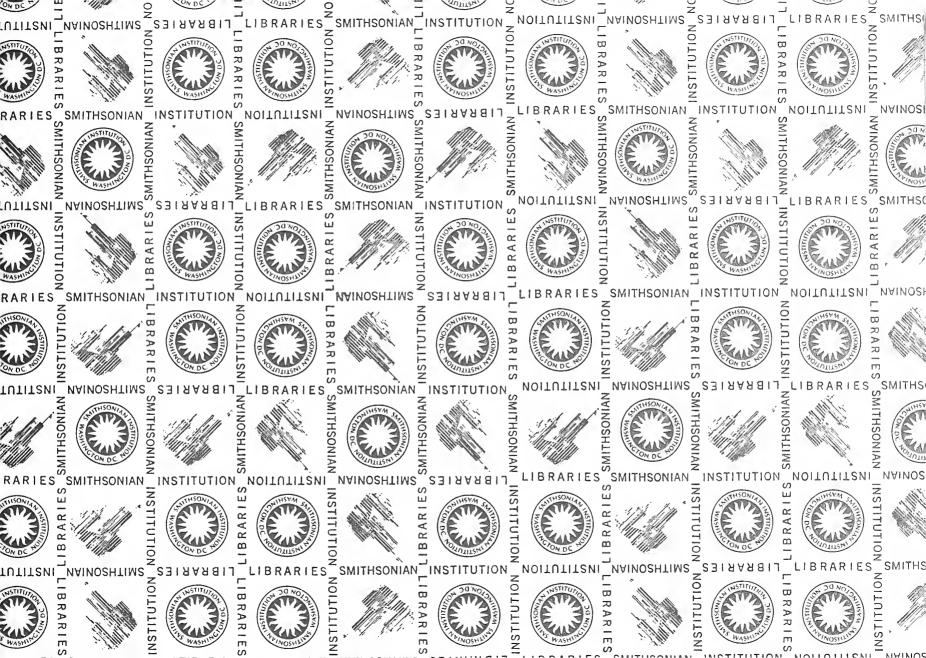
TOUCHE

HANDBOOK OF POINT LACE







		(1993)	

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W. BARNARD. 119, EDG WARE ROAD, LONDON. W.

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THE

HANDBOOK OF POINT LACE;

WITH ILLUSTRATIONS AND DESCRIPTIONS OF

THIRTY-FOUR DIFFERENT STITCHES

AND

A SERIES OF DESIGNS

 $\mathbf{B}\mathbf{Y}$

VICTOR TOUCHE.

FOURTH EDITION, CAREFULLY REVISED.

LONDON:

WILLIAM BARNARD, 119, EDGWARE ROAD, W.

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PREFACE TO FOURTH EDITION.

THE rapid sale of the first three editions of this little Work is a gratifying proof that it has been appreciated by the public, and that the ability to make real English Point Lace is an accomplishment desired by more than a few. With the view of further assisting such ladies, the present Edition is offered. The little Work has been revised, and the Stitches are engraved in an enlarged form as simply as possible.

The Publisher of the present Hand Book has already issued a series of Designs upon leather ready for working, which embrace a very great variety of styles and adaptations of this truly elegant work, and it is his intention from time to time to issue others as they may be required.



POINT LACE.

THIS Lace, possessing the great advantages of durability and excessive beauty, is one of the most fashionable accomplishments of English as well as continental ladies, and is also one of the favourite varieties of Fancy Work now so much practised. It is adapted to almost all articles of ladies' dress, from the most costly to the simplest, such as Dress-flouncing, Collars, Parasol Covers, Sleeves, Trimmings for Children's Dresses, &c. This work has always been fashionable, and, from time immemorial, has been worn by the most exalted personages in every country, and has been prized by its fortunate possessors more highly than any other lace. Unlike other laces and most of the ornamental products of our day, Point Lace cannot be made by machinery, but must be the work of delicate fingers. As there are many different stitches used in Point Lace making, we have given drawings and descriptions of thirty-four, which will be found sufficient for all practicable purposes; so that a lady may, with patience, produce beautiful pieces of Point Lace, such as have, in many families, passed from generation to generation as heir-looms, and may, moreover, work to her own design, opening up a field for the display of taste and imagination almost boundless. There are added a series of Designs by an eminent artist, which it is hoped will be appreciated.

At the suggestion of ladies who have largely practised—and greatly admire this work—Black Silk Braid and Lace Silk have been specially prepared for making this Lace. The effect of this Black Lace is exceedingly rich, and is well adapted for trimming Black Velvet, &c. The general instructions for working are the same, and the same designs may be used.

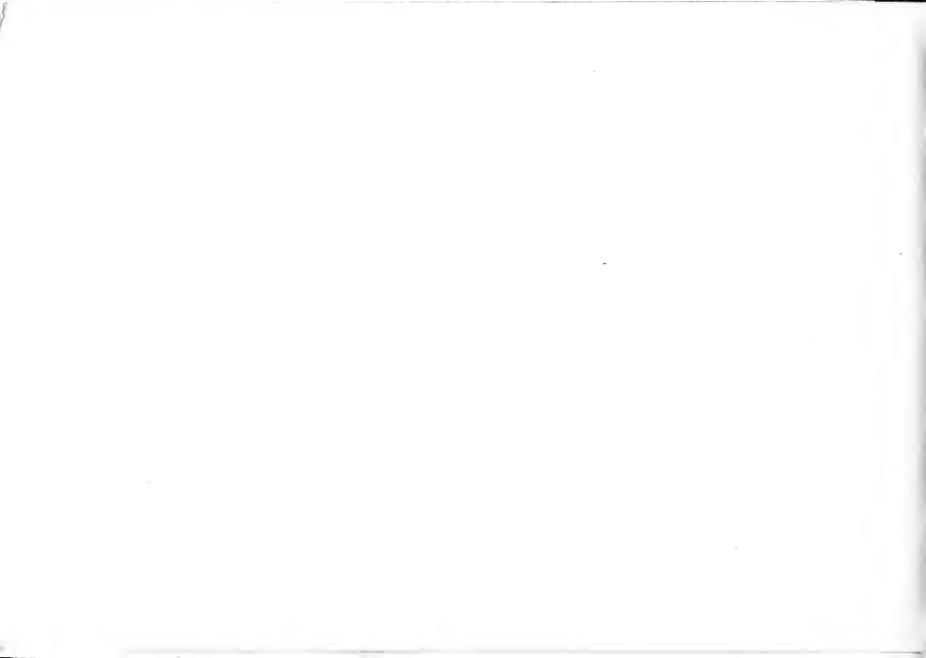
MATERIALS.

The materials required for this work are:—

DESIGNS.

Evans' Point Lace Cottou
Taylor's Mecklenburg Thread
Thread Lace Braid
French Hand-made Lace Braids, of various
widths
Linen Braid
Black Silk Braid

Black Lace Silk
Transparent Tracing Cloth
Liquid Indian Ink
Point Lace Needles
Scissors, &c.
Toile ciré
Point Lace Cord



GENERAL INSTRUCTIONS.

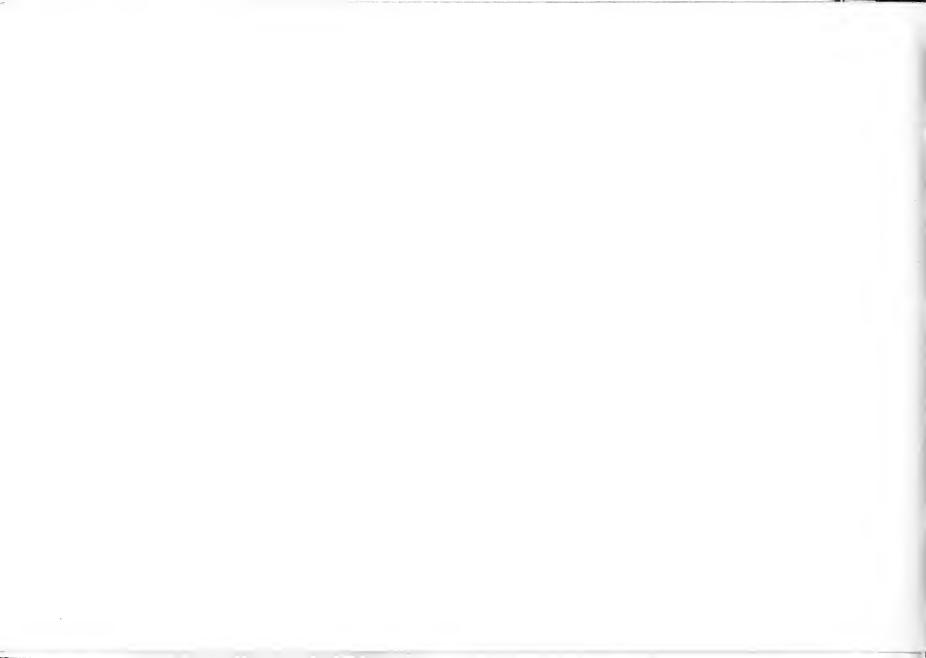
FTER having selected the design you intend to work, trace it from the pattern on a piece of transparent tracing cloth with Indian ink (which may be obtained ready for use at any Artists' Repository), and one of Gillott's lithographic pens. Should the tracing cloth not be found sufficiently firm for continued working, tack it upon toile ciré; then put on the braid by tacking it across with wide herring-bone stitches, which will keep it in place; this is much better than tacking it in the centre, as is very often done, but which renders the edges full, and the lace irregular, greatly marring its beauty. When a curve or circle is required, slightly stretch the braid with the fingers to keep it the same width while arranging it according to the design, and holding it tightly while working it. It should be observed in cases of curves, the braid requires to be tacked on the outer edge first. In the inner side of the curve the braid will be found a little full; it should be finely and carefully whipped, and then tacked down in the required form. To join corners, parts of leaves, angles, &c., tack the braid down on both edges, press it with the fingers to flatten it, and then continue as before, making as few joins as possible. Always carefully and securely fasten off both the ends of the braid and the thread; the former by sewing over the same end and turning it under, the latter by working three or four tight button-hole stitches before cutting it off. In choosing the cottons, &c., be careful to select such as will be suitable for the size and strength of the work required. For lace for ordinary purposes, Taylor's Mecklenburg Linen Thread, Nos. 8, 9, or 10 for bars, and Evans' Point Lace Cotton, Nos. 30, 36, or 40 for the lace stitches. Some ladies prefer using Mccklenburg Linen Thread for all; in that case Nos. 16 and 20 are most suitable sizes for the lace stitches. It may be added, if the spaces are large wherein the lace stitches are to be worked, a coarser size should be used.

The braids employed in the Point Lace making are various. Lace braid, linen, and French lacet are all used; the first-mentioned being most suitable if a light and elegant lace be desired; the linen braid for a rich heavy looking lace; and Point Lace cord is now much used, greatly enriching its appearance.

THE DESIGNS.

The Designs are drawn the full size for working, and will be found suitable for a variety of purposes. The description and illustrations are herein given of each of the stitches employed in the designs, as well as the directions for working; any of the other stitches may be substituted, according to the worker's taste. The braids are also drawn of the exact size required.

The materials for any design may be obtained at Wm. Barnard's Needlework Repository, 119, Edgware Road, London, W.



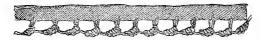
POINT LACE STITCHES.

No. 1.—BRUSSELS EDGING



Is the name given to a continuation of button-hole stitches, not, however, close together. There should be a little space between each, as will be seen in our illustration; the distance should be the $\frac{1}{12}$ th of an inch; the thread must be left loose, so that a small loop is formed on every stitch.

No. 2.—VENETIAN EDGING.



Work this stitch similar to the previous one, with one exception,—there must be four tight button-hole stitches in every loop. This stitch and the Brussels Edging must be commenced at the left side, and worked to the right.

No. 3.—LITTLE VENETIAN EDGING.



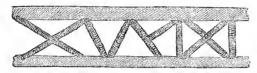
This is also a similar stitch to the Brussels, No. 1, but in this case every stitch is firm. Make a succession of button-hole stitches, with one tight stitch in every loop.

No. 4.—SORRENTO EDGING.



This stitch is not worked at equal distances, as in the three preceding, but with one stitch every eighth of an inch, and one every sixteenth of an inch distant. It is worked in the same way as the "Little Venetian."

No. 5.—VENETIAN BARS



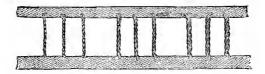
Are lengths of thread of two or more thicknesses, according to the size required, and *covered* with button-hole stitches as thickly as they can be placed in succession. To do this, make a straight line across the space allotted to this stitch, and cover it closely with button-hole stitches; pass the thread to wherever the next bar is required, and proceed as before. Venetian Bars form a suitable groundwork when the design is chiefly composed of flowers and leaves.

No. 6.—EDGED VENETIAN BARS.



A description of these bars it is scarcely needful to give. They are constructed simply by working either of the first four edgings on bars, made in precisely the same way as the Venetian Bars.

No. 7.—SORRENTO BARS.



To work these, pass the cotton from left to right, securing it firmly at both ends; then twist the needle round the cotton bar thus formed as many times as you well can, and attach it to the place where you commenced.

No 8.—DOTTED VENETIAN BARS



Are worked like the Venetian Bars, but, after every fifth or sixth stitch, leave one loose, and upon it work three or four button-hole stitches. These Dotted Bars form the richest groundwork for Point Lace generally.

No. 9.—RALEIGH BARS.



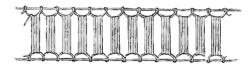
Commence making a Venetian Bar; but after every eighth or tenth stitch put the needle into the top of the last stitch worked, and twist the left hand cotton of the loop thus formed round the needle five or six times; pull it through, and pass the needle again into the last button-hole stitch, and continue.

No. 10.—POINT D'ALENÇON



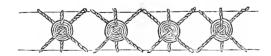
Is worked in a similar manner to the ordinary herring-bone stitch; the needle should, however, in most cases, have the cotton twisted round it twice or oftener, according to the space and strength of the work.

No. 11.—ENGLISH BARS.



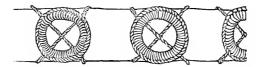
These bars are very useful for filling up any space between two pieces of braid that are edged with either Brussels or Venetian edging; they are worked by passing the thread from side to side through two opposite loops or stitches. Care must be taken that the needle passes from the under side of one stitch and the upper side of the other.

No. 12.—ENGLISH ROSETTE.



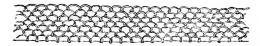
Begin by making Sorrento Bars across the space from side to side, then commence from the centre by passing the needle under and over the alternate threads until the proper size is obtained; fasten off by passing your needle round the last bar and into the braid with two or three button-hole stitches. Our engraving shows three bars,—four or more may be put; it slightly increases the amount of work, but makes it handsomer.

No. 13.—SPANISH POINT.



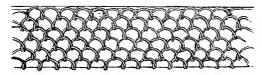
Fasten as many threads of soft cotton on your work as may be required for the design, to give the work a massive or raised effect; then work from side to side with button-hole stitches, which must be worked close together and quite smooth. The edge may be finished as occasion requires with No. 8 or 9.

No. 14.—BRUSSELS LACE.



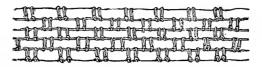
As this is one of the most useful for filling in, a little practice is necessary to make the work look even and nicely done. It simply consists of button-hole stitches placed at little distances from each other, and worked backwards and forwards until the required space be filled.

No. 15.—VENETIAN LACE



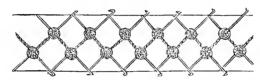
Consists of a number of rows of Venetian edging (all of which must be worked from left to right). In order to do this, when one row is complete, pass the thread across the space to the left side again, and continue the Venetian stitches, working the straight line of thread *in* with the stitches of previous row.

No. 16.—SORRENTO LACE.



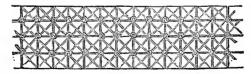
This grounding may be worked both ways, the same as the Sorrento Edging. In the second, and all succeeding rows, care must be taken that the longer loop should be placed over the two shorter stitches of preceding row.

No. 17.—ENGLISH LACE



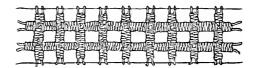
Is made by filling a given space with threads crossing each other at right angles, about the eighth of an inch apart. When all are done, commence making the spots by fastening your thread to the braid, and twisting the needle round the thread until you come to where the first threads cross each other, then pass your needle under and over the crossed threads until you have a spot sufficiently large. It is an improvement to make the centre dot large, and gradually work them smaller to the outer edge, or the reverse.

No. 18.—OPEN ENGLISH LACE



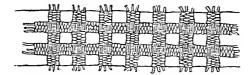
Is made in the same way as the last, with the exception that four threads cross each other, and the spots are only placed where the four actually cross. This has a very beautiful effect if the horizontal and upright threads are considerably coarser than the other two.

No. 19.—HENRIQUE LACE



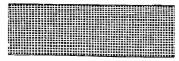
Is worked by fastening the thread very firmly on the braid with one or two button-hole stitches, then pass the needle to the opposite side, and fasten it again in the same way; pass the needle round the first thread until the two threads appear one, fasten off at the place you commenced from; take another thread about the twelfth of an inch from the first, twist it twice round, and darn a spot on the two threads, twist six or seven times round and make another spot, and repeat to the end. Make all the lines in one direction before commencing the opposite, and be very careful to let all the dots fall evenly one under another.

No. 20.—CORDOVAN LACE.



Same as Henrique Lace, but with three threads instead of two.

No. 21.—VALENCIENNES LACE

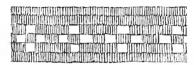


Must be worked very firmly with a number of threads, straight across the space very closely, then, in the opposite direction, commence darning evenly: when finished, it should resemble the finest cambric. This is best for *small* spaces.

No. 22.—FOUNDATION STITCH

Is the regular button-hole stitch worked as closely as possible, the thread is taken from right to left across the space, to form a bar, which is then worked from left to right with Brussels edge, very closely; each stitch is worked between two of the stitches in the row below it, and requires great nicety in working.

No. 23.—CLOSE DIAMOND.



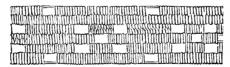
In commencing this lace, let all your threads be placed one way at about the tenth of an inch apart; commence darning, by passing your needle under and over the cross threads, leaving spaces as shown in our engraving. This is a very useful lace for filling large openings.

No. 24.—OPEN DIAMOND



Is done in the same way as the last.

No. 25.—BRUNSWICK LACE



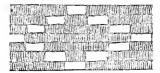
Is done in the same way as the two former.

No. 26.—ESCALIER STITCH.



Work nine button-hole stitches close to each other, miss the space of three and repeat to the end of the thread in the second and all succeeding rows, commence them three from the end, and it will bring your open space as in the engraving.

No. 27.—ANTWERP LACE



Is worked similar to the last, leaving the space of four stitches open, work four button-hole stitches, leave the space of four, work twelve, leaving the space of four, work four and repeat, in the next row work twenty, leave the space of four, work twenty, and repeat to the end.

No. 28.—CADIZ LACE.



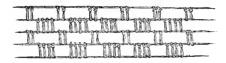
In the first row work six close button-hole stitches, miss the space of two, work two more, miss two, then work six and repeat, in the second row work two over each space on the row already done, and miss each part where stitches are worked, the third row will be same as the first, repeat alternately.

No. 29.—FAN LACE



Is worked alternately with six close Brussels stitches, missing the space of six alternately; next row work five button-hole stitches on the top of the six close stitches of previous row, leaving the spaces as in the engraving; third row, same as first, only reversing the spaces.

No. 30.—BARCELONA LACE



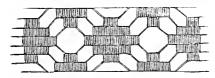
Is like the Sorrento edging in the first row, the second row has four tight stitches worked in the wide space, the third is the same as the first.

No. 31.—SPOTTED LACE.



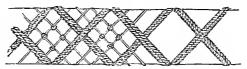
Work two close button-hole stitches, miss the space of six, work two and repeat; each row is the same,—this is very beautiful if worked evenly.

No. 32.—OPEN ANTWERP LACE.



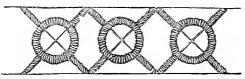
Work eight Brussels stitches close together, miss one, work eight and repeat to the end, work five over the eight, two close on the loop and repeat; in the third row, two close over the five, and five close over the two, repeat; fourth row, five close stitches over the two, and two over the five. These are all the rows required to form the pattern, and must be repeated to fill the space required.

No. 33.—VENETIAN SPOTTED LACE.



This lace is well adapted to fill large spaces; it is a series of diamonds of Venetian bars, crossing each other alternately; in each opening there are four spots of English lace worked.

No. 34.—MECHLIN WHEELS.



Work Venetian bars across the opening at regular distances, crossing each other at right angles, then work, as in English lace, a circle, but leave your thread very loose, after passing four or five times round, proceed to cover all four with close button-hole stitches, run your thread to the next cross, and work in the same way.

This is as far as we need to go with the Point Lace stitches; their variety is almost countless, but those we have chosen are the most generally useful, and by a little careful consideration any lady may be able to work the most beautiful Point Lace.

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MATERIALS

FOR

FOINT LACE MAKING.

Evans' Point Lace Cotton	4/6 per	4/6 per doz. reels.
Taylor's Mecklenburg Thread	/+	:
French Lacet Braid, in every width, from	. 3/	" pieces.
Thread Lace Braid	. 2/ and 2/6 per piece.	r piece.
French Hand-made Lace Braids, various widths	widths 4/	
Linen Braid /6	. /6, /8, /10, and 1/ per skein.	skein.
Point Lace Cord	. 1/	:
Point Lace Needles	9/	/6 ,, packet.
Transparent Tracing Cloth, yard wide	2/6 ., yurd.	yard.
Toile ciré, yard wide	. 6/6	**
Indian luk	11	" hottle.
Finely Pointed Scissors	from $1/$ to $3/$,,	" pair.
Boxes of Materials	. $12/6$ to $21/$ each.	ن
Black Silks and Braids specially this Lace.	ly prepared for	making
Black Luce Silk, three sizes	/8 per reel.	reel.
Black Silk Braid, three widths	1/, 1/6, and 2/6 ", skein.	skein.

WILLIAM BARNARD,

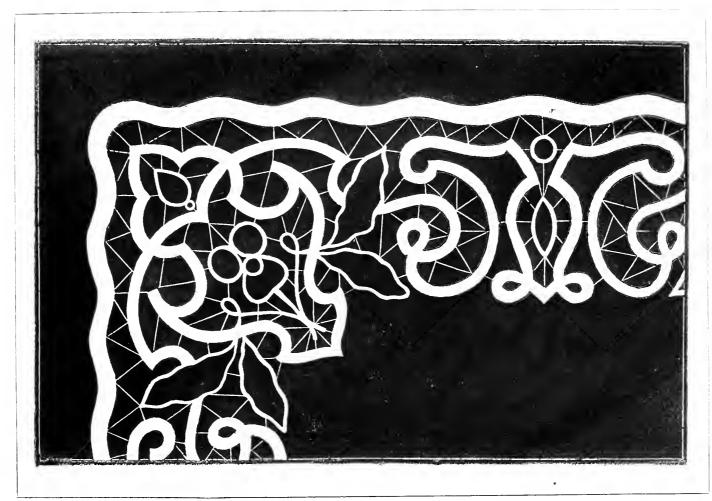
ARTISTIC NEEDLEWORK BEPOSITORY, 119, EDGWARE ROAD, LONDON, W.

HANDSOME CASES OF MATERIALS FOR THE ABOVE WORK FITTED TO ORDER.

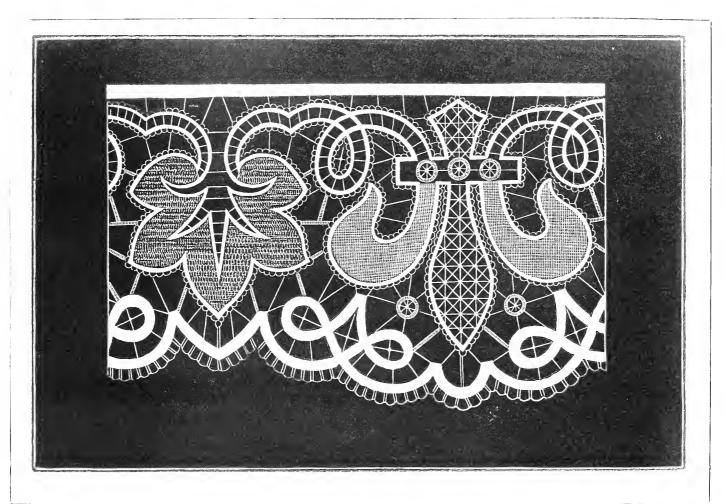




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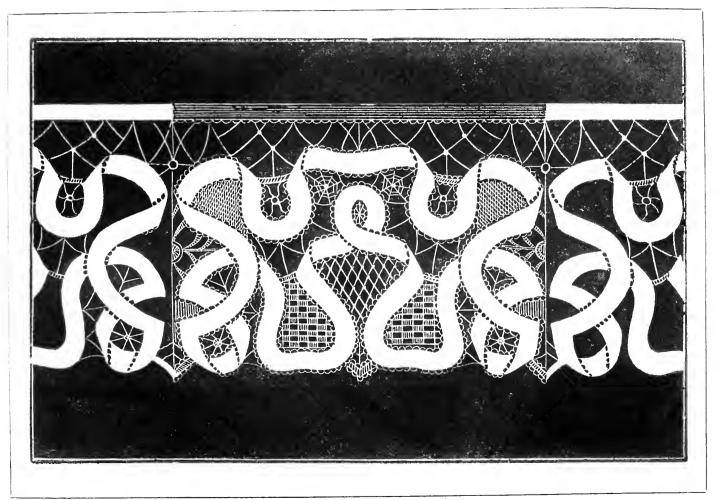






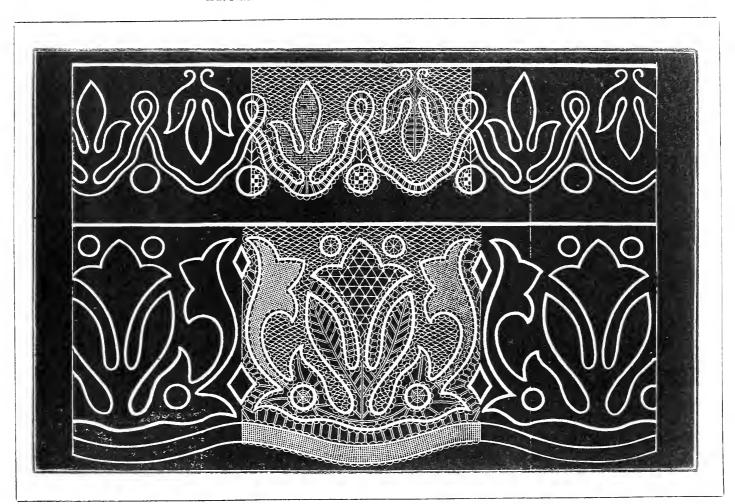
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THE MESSINESE LACE.



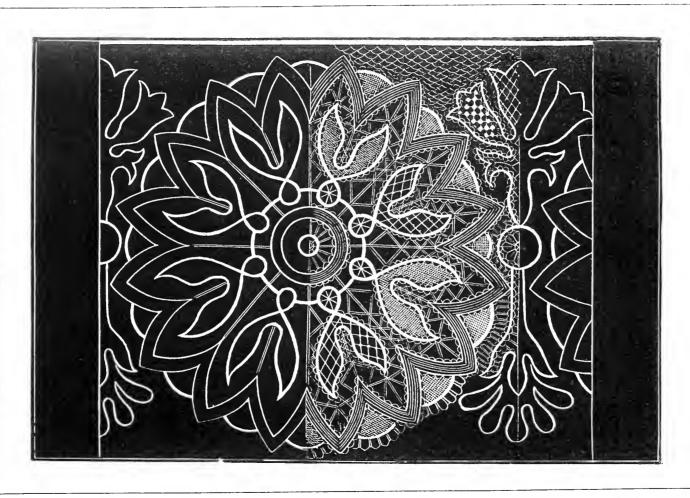
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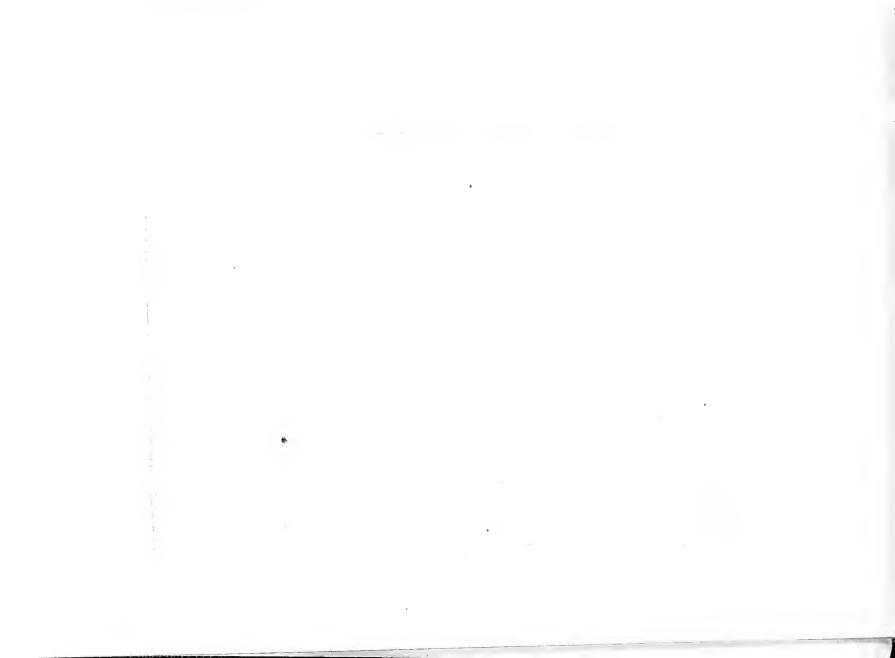
BRUSSELS LACE AND BRUSSELS EDGING.





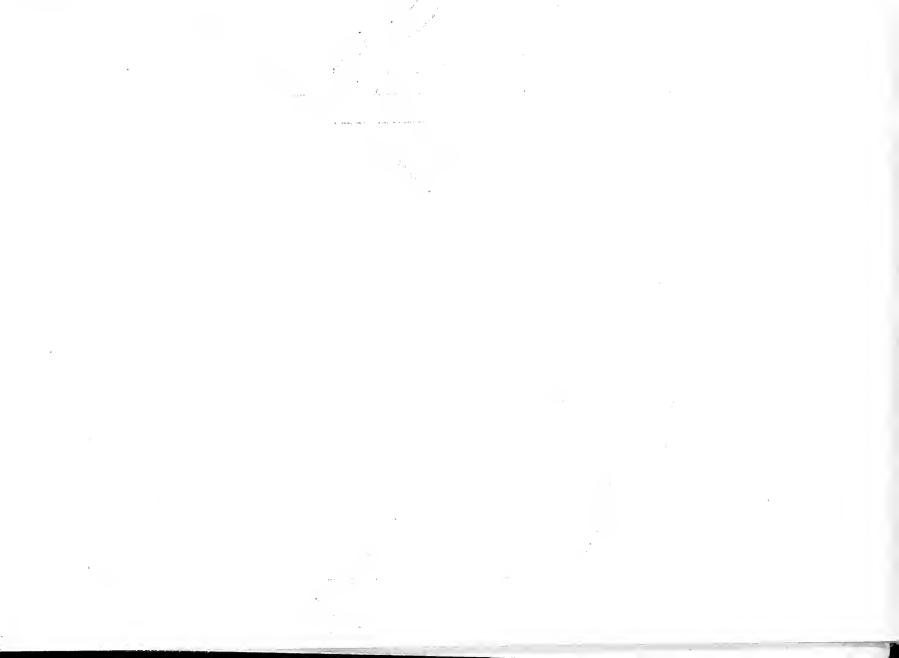
THE ANTWERP LACE.





VERONA LACE.







B St. A. a.e. . *

WILLIAM BARNARD'S CATALOGUE.

ORNAMENTAL NEEDLEWORK DEPARTMENT.

	£ s. d.
Chairs, traced in Blackwool for filling in .	each 12 6
" worked for grounding in double Berli	in Wool , 18 6
manus la constante de la delenca d	"
	" 1 10 0
" ditto ", .	, 3 3 0
Banner Screens, coarse, worked for groundi	ng " 10 6
" very handsome, in beads o	r wool from 18 6
" commenced with materials	each 25s. and 1 10 0
Sofa Pillows, commenced in double woo	ol, with materials
	16 - 14s. 6d. and 17 6
" ditto " in 4 thread	12/6 4 each 1 5 0
Groups worked in great variety of size and s	
Fender Stools, worked for grounding .	, 10 6
Slippers, Needlework finished 10	s. 6d., 12s. 6d., and 14 6
" commenced with materials, in great	
" worked for grounding Seems	
" best quality 8	s. 6d., 10s. 6d., and 12 6
Braces, commenced with materials 4/6.	
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A large assortment of the above always in stock.

NEW FRENCH SILK EMBROIDERY.

Banner Screens, Sofa Cushions, Bannerettes, Slippers, very handsomely worked, ready for grounding.

NEEDLEWORK OF EVERY DESCRIPTION MADE	UP AND	Mounted in	THE
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Brass Banner Mounts		\dots each	9 6
" very handsome		12s. 6d. and	14 6
Bannerette Handles, gilt		per pair	4 6
" " in metal	• •	٠٠ ,,	7 6
" with Stands in gilt		• • ' ,,	10 6
Footstools, for mounting needlework, in waln	utwood	from	6 6
", ", ", gilt	• •	,,	11 6
Urn Stands, according to size		· · from	3 6
Argentine, (silver gauze)	• •	per yard	2 6
TRANSPARENT COVERS for Needl	ework m	ade to order.	
BERLIN PATTERNS in great variety,	for sale	e or lent to c	opy.
ARMORIAL AND OTHER DESIGNS pair Point Paper.	nted to	order, on Car	avas or
CHURCH NEEDLEWORK arranged a	and caref	fully made up.	

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Standing Frames, in polished wood, $\frac{5}{8}$ in. wide						6
	• •			,,	6	6
• •	••		8s. 6	3d. and	1 0	6
	••	••	• •	each	1	0
				8s. 6	8s. 6d. and	$\begin{array}{cccccccccccccccccccccccccccccccccccc$

All sizes kept in stock.

STANDING FRAMES LENT ON HIRE.

6

CLOTH GOODS FOR BRAIDING, &c.

						s.
Sofa Cushions	• •		Flora F	a e	each $5s. 6d.$ and	6
Tea Infusers				••	4s. 6d. and	5
Slippers	• •			per pair,	2s. 6d., 3s., and	3
Smoking Caps	• •				each, $3s$. and	3
	Mats,	Watch-	Pockets,	Penwipers	s, &c.	

VELVET GOODS FOR BRAIDING.

Sofa Cushions	•••		Sin 216	•••		each	7	6
Smoking Caps,	in variety	of colours				"	6	6
Slippers	,,	,,		per pai	r, 6s.	6d. and	7	6

• Sachets, Pincushions, Watch-Pockets, &c.

HANDSOME KID AND MOROCCO SLIPPERS

For Silk Embroidery, 6s. and 7s. 6d. per pair.

ANTIMACASSARS.

Hand-made, netted	••	 each	6	9			
Needlework, on car	ivas, v	ery handso	me	• •	 ,,	15	6
Commenced ditto					 **	6	6
Crochet (cotton)			• •		 from	3	6
" in wool				• •	 each	6	6
Muslin Embroider	y				 	6	6
Imitation Knitting	and 1	Vetting, var	ious size		${ m from}$	ĭ	6

D'OYLEYS.

Crochet, fine	 	 1s. each, 10s. 6d. per doz.
Madeira	 • •	 1s. ,, 10s. 6d. ,,
Swiss Appliqués	 	 1s. 10s 6d

Cake D'Oyleys, Pincushion Covers.

Box Toilet Pincushions, ready finished, or for covering.

CHILDREN'S DRESSES, &c.,

Traced for Braiding and Embroidery.

			s.	a. $s.$	a.
French Merino, in various colours		 each	7	6	
Indoor Dresses (Macella)		 **	5	6 and 6	0
Mushn ,, tucked		 ,,	5	6	
Walking Dresses		 ,,	7	9 and 8	9
Pelisses, with Capes		 ,,	8	6	
" with Cape or Jacket (Twill)		 ,,	7	0 and 7	6
Jacket Pelisses (Macella)		 ,,	8	6 ,, 9	6
Jackets in various styles, according to	size	 $_{ m from}$	3	6 to 6	6

BABY'S ROBES, PINAFORES, &c.

GARIBALDIS,

Traced for Brading and Embroidery.

French Merino, tucked			from	8	6
Garibaldis, tucked back and front (muslin)			each	3	9
,, commenced in Russian embroidery	7	• •	,,	7	9
Fancy tucked, very handsome		• •	,,	10	6

Macella ditto traced to order.

Tucked Skirts	for Braid an	d Embr	oidery		each,	8s. and	15	6
Skirt Lengths,				• •		${f from}$	4	3
	plain traced				• •	,,	1	ô
**	for French a	nd Russi	ian Embr	oidery, co	$_{ m mmence}$	d "	2	9

STRIPS in all widths for Embroidery

						s.	d. $s.$	d.	
Night Dress Trimmings, per set					\mathbf{from}	1	0 to 3	6	
Drawlets					,,		8 ,, 2	9	
Chemise sets					"	1	0,,3	6	
Camisoles		• •	• •	• •	,,	1	9,,3	6	
Pocket Handkerch	iefs	• •	• •		,,	1	0 ,, 3	6	
Collars, Cuffs, &c.,	per set					1	0		

Ladies' own Materials traced to order.

s. d. 0 7 per skein

EMBROIDERY, MACHINE, AND SEWING SILKS.

MAC	ELLA GO	OODS.	YARN.
Watch Pockets	· · · · · · · · · · · · · · · · · · ·	per set, from 1 6 , 1 9 , 1 9 , 1 0 per pair 8	Scotch Fingering, white and grey
Tively Style of	Draid, ac., for		A variety of Coloured Mixtures for Knitting Stockings.
	CANVAS.		WORSTERS
Penelope, 5 and 3 yard wide. Border ditto, in various widths Sampler Yellow		per yard, from 1 6 ,, 0 10 , 1 0	WORSTEDS, In the most useful colours
Railway (black, brown, and dra Silk Brace Canvas	ab) 	$egin{array}{cccccccccccccccccccccccccccccccccccc$	FILOSELLE OF THE FIRST QUALITY
Panama (various colours), wid	Border)	, , 3 0 , 4s.6d. & 5 6 , , 10 6 , , 4 9	Black, White, and Coloured
BERLIN WOOLS	OF THE	BEST QUALITY. PER LB. PER OZ. 8. d. s. d.	FLOSS. In every Colour 1s. per doz. skein
Black and White Ingrain and Shaded Gas Green and Blue Andalusian Wool, white ,,, coloured Shetland, white ,, coloured Pyrenees, white ,, coloured		$\begin{array}{cccccccccccccccccccccccccccccccccccc$	PURSE SILKS. Best Quality, Black, White, and various Colours
IN EVER	FLEECY,	•	CROCHET SILKS OF THE BEST QUALITY. s. d. Ordinary Colours 0 7 per skei
White	·	per lb. 4 6 and 5 6	Ingrain

.. per lb. 4 6 and 5 6 .. ,, 5s.6d.6 6 ,, 7-6 per skein, 5d.0 6 ,, 0 7

Leviathan, or 12-ply Fleecy, in all colours

	CHE	VILLES.			
Various Colours Ditto, extra thick Fine Ditto, for Embroider		••		s. d. 0 8 per y 1 0 ,, 0 8 per s	
WOOL ROL		R TRIM N		MATS,	
GILT AND	STEEL	PURSE	TRI	MMINGS	
Gold Beads, best quality, Steel ditto ditto, from Pearls, various sizes, best Ditto, second quality Seed Beads, White, Black Fine Colours Beads for Canvas Work, in O. P. Beads, per bunch (12 Steel and Black Hollow Cut Black Beads, large of Cut White Crystal ditto. Ornamental Beads for Be Black Bugles. Crystal ditto. Boxes of Mixed Beads, 6d.	in all size quality q, and Color various size rows), 2d. v Beads. r small, fro	per row ured " zes and colou m $2\frac{1}{2}d$. per b	7, 6d. 4d. urs, 3d.	•	, , arge do.
T	RIM	MINGS			
Pillow Cord, in all colours Bag Cord Pillow Cord and Tassels			0 2	and 0 6 pe	,,

				s.	d.		s.	d.	
Pillow Cord, in all colours	• •		••	0	4	and	0	6	per yard
Bag Cord	• •		• •	0	2	,,	0	3	,,
Pillow Cord and Tassels	• •	3s.	6d., 4s.	6d., 6	6	,,	7	6	per set
Banner Trimmings	• •			10	6	,,	14	6	- ,,
Bannerette ditto		• •		7	6	,,	8	0	,,
Smoking Cap Tassels	••		• •	2	0	,,	3	6	,,

CHENILLE AND SILK TASSELS VARIOUS.

I CC	OTTO	N FR	INGES	3.			
					Pl	ER YA	RD.
						s	d.
White and Mixed		• •		3d., 4	d., and	0	-
Broad Fancy Trimming fo	r Childre	n's Dres	ses	2	d. "	0	
Crochet Edgings					${f from}$	0	
Tatting ditto	• •	• •			,,	0	6
Embroidery, in va	rious wid	ths. in s	tock, or	worked to	order.		
		,		., 0212000 0	0 014011		
	SILK	BRA	DS.				
Russia, in various colours	• •	• •	• •	pei	r skein	0	
Ditto, super	• •		• •	• •	,,	1	0
French ditto	• •	• •	•• •	• •	,,	1	6
Ditto, extra length	• •		• •	• •	19	1	9
Imperial	• •	• •	••	• •	,,	1	0
Ditto, extra width	••	• •	• •	• •	,,	1	9
Star	• •	• •	• •	• •	,,	1	9
Alliance and Fancy Mixtur		• •	• •	• •	**	1	6
Chain Braid for watch-guar	rds, wide	• •	• •	• •	,,	-	10
Ditto ditto, narrow	• •	• •	• •	• •	,,	0	8
ī	IOHAII	R BR	AIDS.				
Black, in 3 dozen yard le				for bro	iding		
Diack, in o dozen jard i	enguis, o	1 variou		per piece		1	0
Fine French Scarlet Mohai	r				•	ō	
Black and Scarlet Worsted		••	••	"	"	ő	4
Ditto ditto, wide	Diana	••	••	**	,,	ŏ	6
Divis alive, wide	••	••	••	,,	"	Ū	
		·					
WIDE A	NTIMA	CASS	SAR B	RAIDS	3.		
In various Colours and Des	signs			per	vard	0	5
Plain Scarlet	••			por	,,	ŏ	$2\frac{1}{2}$
Wide ditto	•••	••	••	••	"	Õ	31
White Cotton and Ta-						-	-
White Cotton and Fan							
Dresses, Garibaldis, &				, oa., 90	ı., 10a.,	, апо	L
	ıs, p	er skei	ш.				

INGRAIN BLACK SILK

For the Russian Embroidery, 4d. per skein.

KNITTED & CROCHET WOOLLEN GOODS.

Ladies' and Children's Petticoats, Opera Caps, Shawls, Capes, Garibaldis, Vests, Jackets, Gauntlets, Shetland Falls, Mitts, Cuffs, Armlets, Gaiters, &c., &c., &c.

COTTONS.

				s.	d.,		s.	ď.
Ardern's Crochet			per doz.	3	0	per skein	0	31
Evans' Boar's Head	• •		- ,,	2	$10\frac{1}{2}$	per reel	0	3
Ditto Point Lace			,,	4	6	- ,,	0	5
Taylor's Mecklenburg			,,	4	0	**	0	13
Ditto Persian						,,	0	3
Brook's Glace (200 yard	s)					**	0	2
Ingrain Black						,,	0	2
Ditto Red						,,	0	1
Strutt's Knitting and Ci	ochet					per lb.		
Alexander's Knitting						,,	3	6
French Embroidery				p	er pack	et 6 d. and	1	$4\frac{1}{2}$
Trafalgar				-				-
Angola. White and Colo	ured					per lb.	5	6
Glazed Thread (for dark	ing table	linen				per skein	0	1

CUTLERY.

Embroidery, Button Hole and Nail Scissors; also large Useful Work Scissors of Best Quality.

PENKNIVES IN PEARL, IVORY, & HORN HANDLES,

STILETTOS, TWEEZERS, ETC.

NEEDLES OF THE BEST MAKERS.

Sewing, Rug, Embroidery Betweens, Darners, &c.

PINS, &c.

Kirby's Best, on papers	• •			each	6d., 8d., & 9d
Ditto, in ounce packets		• •		per packet	3d.
Best Black Pins, in boxes				per box	6d.
Goodman's Patent Steel P	ins, Blac	k and	White	per packet	6d.
Steel Knitting Pins				per set	3d.
Bone ditto				per pair	4d. & 6d.
Ivory ditto				,,	1s.
Polished Wood ditto				,,	5d. & 6d.
Steel Netting Needles				each	3d.
Wood and Bone ditto				,,	3d.
Meshes, in Wood and Bone	;			\mathbf{from}	2d. each
Crochet Hooks				,,	2d. to $1s$.
Ivory and Pearl ditto				,,	4d. to 1s. 6d

TATTING SHUTTLES.

Tortoiseshell, 1s.; Commoner Quality, 4d. each. Pearl, 1s. 6d.; Papier Mâché, 1s.; Ivory, red and white, 8d. Tatting Cases Fitted.

CIGAR CASES.

			s. a.	8.	a_{\bullet}
Cigar Cases, in Morocco, with Embr	oidery		 5 6 to	10	6
Ditto, in Velvet (very handsome) wit	th Needle	work	 each	15	6
Ditto, in Russian Leather, for Work			 ,,	6	0
Ditto, various, for Work			 \mathbf{from}	2	6
Fusee Cases, with Work	• •	• •	 **	2	6
Ditto, for Work	• •		 **	1	6

LADIES' COMPANIONS.

	ο.	u.
from from		
In Various Qualities and Styles Very Handsomely Fitted 7s. 6d., 8s. 6d., 10s. 6d., 14s. 6d., and	21	0
Very Handsomely Fitted 7s. 6d., 8s. 6d., 10s. 6d., 14s. 6d., and	42	0
Velvet ditto, best Gilt, very handsome		

RUSSIAN LEATHER TATTING CASES.

Fitted 4s. 6d.; Unfitted, 3s. 6d. Suitable for Presents. Very handsome ditto, 8s. 6d. and 12s. 6d.

NEEDLE BOOKS AND CASES.

PURSES.

					s.	d.		s.	a.
		1			8	6	and	10	6
An Extensive Assortm	ient, ver	y nanasome	• •	• •	U	-		-0	6
		•••					$_{ m from}$	20	U
Useful ditto	• •	• •					**	0	- 6
Children's Purses	• •	• •	• •	• • •			,,		

THIMBLES.

					e	đ
				each	1	6
Silver, best quality	••	• •		,,	-	
Ditto, lined with Steel, very durable	••	••		"	$\bar{2}$	6
Frosted Silver, extra quality	••	• •	• • •	"	1	3
Ivory	• •	• •	• • •	"	_	,

Thimble Cases in Pearl and Tortoiseshell.

SCREEN HANDLES IN GREAT VARIETY.

Screen Wires.

FINISHED SUNDRIES.

	FINI	SHED	2014	JNILO	•		£	8.	ď.
	Piucushions, Velvet and Bes	nds .				each	0	6	6
							0	7	G
	Ditto, Boxes	• •		pe	er pair,	$_{ m from}$	0	5	6
	Watch Pockets, various	• •	••		14s. 6d.		1	1	0
	Braces	• •	••	••	per			5	0
	Hand Screens	• •	••	• •	· · per			5	6
	Smoking Caps, Crochet	• •	• •	• •	••	••		10	6
ĺ	Ditto, Cloth	• •	• •	• •	••	• •			
	Velvet ditto		• •		••	• •		17	6
	Lined Work Baskets			7s. 6d.,	12s. 6d.	, and	0	18	6
١	Floral Work Basket, lined						1	10	0
١		••				from	0	3	0
ļ	Mats, various	••	••			77	0	8	6
	Needlework Illuminations	• •	* *	••	• •	,,			

SUNDRIES.

Tapes, in all widths, of best quality
Buttons-Linen, Pearl, &c.
Hair Pins in Packets and Fanc Boxes
Cosmetiques
Perfumery
Dress and Bonnet Preservers
Queen's Ties
Kid Garters
Soaps (fancy)
Match racks (carved wood)
Brackets ditto
Dolls, dressed and undressed
Dress Holders

Powder Puffs
Powder Boxes
Scotch Wood Articles (a variety)
Yard Measures and other Workbox
fittings
Tooth and Nail Brushes
Paper Knives
Watch Stands
Book Stands
Cigar Stands
Fancy Bellows
Kettle Holders
Cedar Matches
Spectacle Cases

ARTISTIC DEPARTMENT.

ILLUMINATING IN BEADS AND SILK.

The Designs, by talented Artists, are printed on Perforated Boards, and may be had in Ontline or in Colours; also commenced and finished.

Size 13½ by 10½, price 2s. each in outline; 3s. 6d. commenced or coloured; 10s. 6d., 15s., and 21s., finished in Needlework.

Boxes fitted with all Materials for the Work, of the best quality, 5s. 6d., 10s. 6d.; and ditto, with extra fittings, 21s. each.

MATERIALS FOR DECALCOMANIE

							s. d.	s.	d.
Designs in	great v	ariety, po	er sheet	• •	• •	${f from}$	1 6 1	to 6	0
Pincers			• •	• •		each	0 6	& 1	0
Rollers		• •			• •		each	1	6
Brushes	• •		• •	• •	• •		,,	0	2
Cement			• •		• •	pe	r bottle	1	0
Detergent		• •	• •	• •	• •		,,	1	0
Varnish		• •	• •				,,	1	0
	Scis	sors, Spo	nge, and e	every rec	uisite for	this Art			

Polished Mahogany Boxes, fitted with materials for Decalcomanie, 10s. 6d. each. Polished White Wood ditto, suitable for Presents, 21s. and 42s.

ARTICLES IN CHINA FOR DECORATION.

Vases in great Variety from 1s. per pair.

Toilet Sets	Déjeuner Sets
Flower Pots	Cups and Saucers (a large assortment)
Card Plates	Ing Stands

ARTICLES IN WOOD FOR DECALCOMANIE (unpolished).

					8.	d.	3.	d.
Paper Knives		• •		each			0	9
Card Cases, Ladies' and Gent	lemen's	• •	• •	,,	1	6	& 2	0
Single-pack Card Boxes			• •	,,			2	0
Double	• •	• •	• •	,,			4	0
Swiss Card Baskets			• •	,,			7	6
French Flower Baskets	• •	• •		,,			8	6
Hand Screens	• •	• •		per pair			2	0
Blotting Book Covers				,,	3	6	& 4	0
Sereen	Handles	in great	variet	y•				

STAINED WINDOWS BY THE IMPROVED TRANSFER PROCESS OF DIAPHANIE.

					s.	d.
Sheet of Designs (subjects)			• •	per sheet	.4	0
Ditto-Borders, Groundings, Scr	oll Patterns			3s., 2s., and	1	0
Rollers of the best description n	nanufactured	for t	his art	each	2	-6
Barnard's Vitreous Cement				per bottle	1	6
Barnard's Clearing Liquid	• •			- ,,	1	6
Barnard's Washable Varnish				**	1	0
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Cases containing designs and all necessary materials (suitable for presents), each 12s. 6d., 21s., and 42s.

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A Large Assortment, comprising Flowers, Figures, Landscapes, Birds, &c., from 1s. per sheet.

Juvenile Scraps, well coloured, from 6d. Also Photographic Scraps in great variety.

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MUCILAGE—A new preparation of India Rubber, much recommended for cementing Photographs, Scraps, &c., 1s. 6d. per bottle

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WILLIAM BARNARD begs to call attention to his collection of Glass Vases, Designs, and Colours (the only complete assortment in London).

GLASS VASES, COVERED JARS, AND PLATES.

			s.	a.	
• •	• •	 per sheet	4	0	
		 per bottle	1	6	
• •		 each	1	0	
• •	• •	 ,,	0	6	
	••	 ••••••	per bottle each	per sheet 4 per bottle 1 each 1	per bottle 1 6 each 1 0

Brushes and every requisite.

MATERIALS FOR WOOD CARVING. WAX FLOWERS

				0.	٠.
Wax, in Sheets, assorted colours			per gross	6	0
Colours, prepared in bottles			each, 6d. and	1	0
Frost, Bloom, Down			per bottle	0	6
Poonah Brushes		• •	per dozen	3	0
Moulding Pius in Boxwood :	and Steel.	Wires	and every requisite	à	

PAPER FLOWERS.

Papers, Pincers, Moulding Tools, Scissors, Calyx, Leaves, Cement, &c. Cut Petals in Boxes, Stamens, &c. Book of Instructions, 1s.; post free, 1s. 2d. Flowers for Table decorations, from 4s. 6d. per dozen. LESSONS GIVEN.

BOXES OF WATER COLOURS

LOCK BOXES WITH SLAB, WATER CUP, AND FITTINGS.



					8.	d.
12 Half Cake Colours	 				16	0
12 Cake Colours	 • •	• •	• •	••	21	0

SLIDING TOP BOXES, containing Twelve Quarter Cakes, &c.



No. 4—Sliding Top Boxes, containing 12 Quarter Cake Colours, Pencils, &c. 3s.

The above contains the following Colours:—
Prussian Blue, Gamboge, Crimson Lake, Emerald Green, Light Red, Vandyke
Brown, Indigo, Raw Sienna, Vermilion, Burnt Sienna, Yellow Ochre, and
Burnt Umber.

BOXES OF PHOTOGRAPHIC WATER COLOURS.

A Good Assortment of Juvenile Colour Boxes.

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BEST WATER COLOUR SABLES in Metallic Ferrules.

BEST SCREW TOP JAPANNED TIN WATER BOTTLES.

Round and Oval, from 2s. 6d.

BARNARD & SON'S

SUPERFINE CAKE COLOURS

Will be found pure and brilliant in tint. The greatest possible care is exercised in their manufacture; and the superior purity, permanence, and working properties, resulting from their peculiar preparation, is attested by the large and rapidly increasing demand for them.

Detailed List on application.

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£3 3s. Od.



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JAPANNED TIN SKETCHING BOXES FOR MOIST COLOURS OR CAKES.

ILLUMINATIONS

APPROPRIATELY BOUND OR FRAMED, MOUNTED OR GLAZED.

PREPARATIONS FOR GILDING.

Best Gold Shells, 6d. and 8d. each. Best Gold Saucers, 1s. each. Best Gold Saucers, extra large, 2s.

Best Gold Saucers, extra large, and 3s. each.

Solid Cakes of Pure Gold, used as ordinary Water Colours, and the most economical, 6s. 6d. and 12s. 6d. each.

Ditto ditto Aluminum, 1s. 6d. each.

Pure Gold Leaf (without alloy), beaten expressly for Illuminating, price 2s. 6d. the book of twelve leaves.

2s. 6d. the book of twelve leaves. Aluminum, a complete substitute for silver, being quite durable; shells 4d., saucers 6d. and 1s. each, and in leaf 3s. per book.

Johnson's Metallic Paints, Gold, and Copper, in boxes, Is. 6d. each.

DIMINUTIVE MOIST COLOUR BOXES.

These Boxes are the lightest and most portable manufactured, and the enormous sale which they have now attained testifies to the universal approbation with which they have been received by the public.

	Fit	TEL	FOR LAN	DSCAPE	PA	NTIN	G AND	SKETCHING	FRO	M NATURE	E.		
No.					s.	d.	No.					s.	d.
1	containing	6	Colours		4	6	4 c	ontaining	12	Colours		7	6
	,,	8						,,	18	,,	very		
$\frac{2}{3}$	"	10				6		comple	te			10	6
	,,		• • • • • • • • • • • • • • • • • • • •				•	E FOR BRUS					
No.			EXTRA	DIZES				E FOR DRUS	HES)•			a
							No.						d.
6	containing	16	Colours		9	0	8 c	ontaining	24	Colours		15	0
7	,,							0					

	FITTED FOR ILLUMINATING AND FLOWER PAINTING.											
No.			s. d.	No.	8.	d.						
9 containing	8 Colours		5 6	11 containing 12 Colours	7	6						
	10 ,,	••	6 6	12 , 18 ,	10							

BEST ENGLISH DRAWING PENCILS.

Price 6d. each.

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Price 3d. each, or by dozen 2s.

WHATMAN DRAWING PAPERS.

SIZE.		MEDIUM.	THICK.	EXTRA THICK.
*Imperial, 30 in. by 21 in		0s. 6d.	0s. 7d.	0s. 10d.
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TINTED DRAWING PAPER,

6d. per sheet.

CONTINUOUS PAPER.

s. d.		s. d.
Cartoon, White, 4 ft. 6 in., per yd. 1 6	Tracing Cloth, 36 in. per	r yard 2 6
		sheet 0 6

SUPERFINE BRISTOL BOARDS.

MOUNTING BOARDS.

SOLID SKETCHING TABLETS of the best Water-Colour Papers-

		v	VITHOU	т ві	NDIN	G. '	WITH	BINDING	ANDP	OCKET	FOR	SKETC	HES.
Size.	Ex. t	hick I	Paper.	Thi	ck.	Medi	um.	Ex. th	ick.	Thi	ck.	Med	ium.
		8.		8.	d.	8.	d.	8.	d.	8.	d.	8.	d.
7 in. by 5 in.		2	6	2	0	1	6	3	6	3	0	2	
10 in. by 7 in.		4	6	3	6	2	6	6	6	5	6	4	6
14 in. by 10 in.		8	0	6	0	5	0	10	в	9	6	8	0
20 in. by 14 in.	• •	16	0	12	0	10	6	21	0	18	0	16	0
v													-

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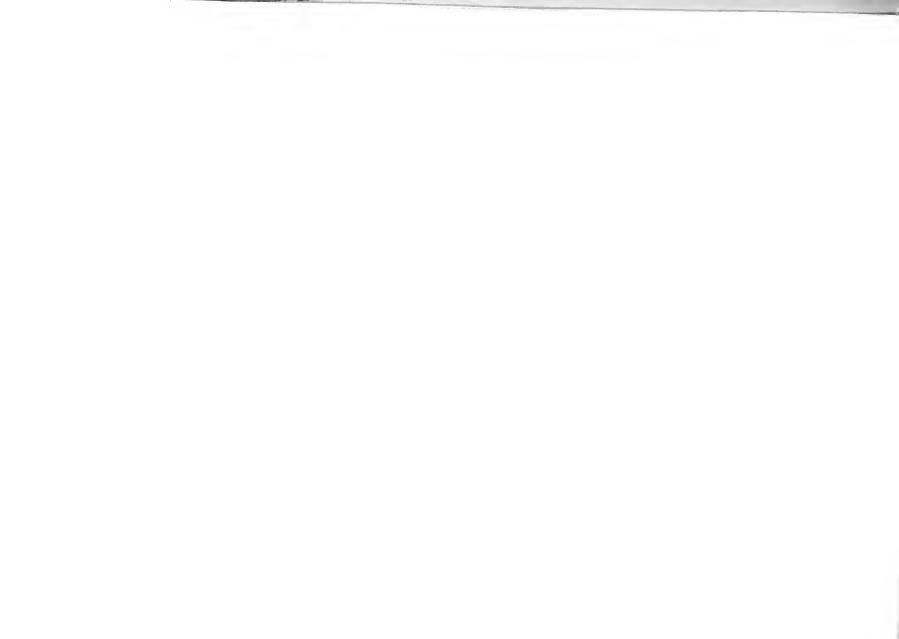
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